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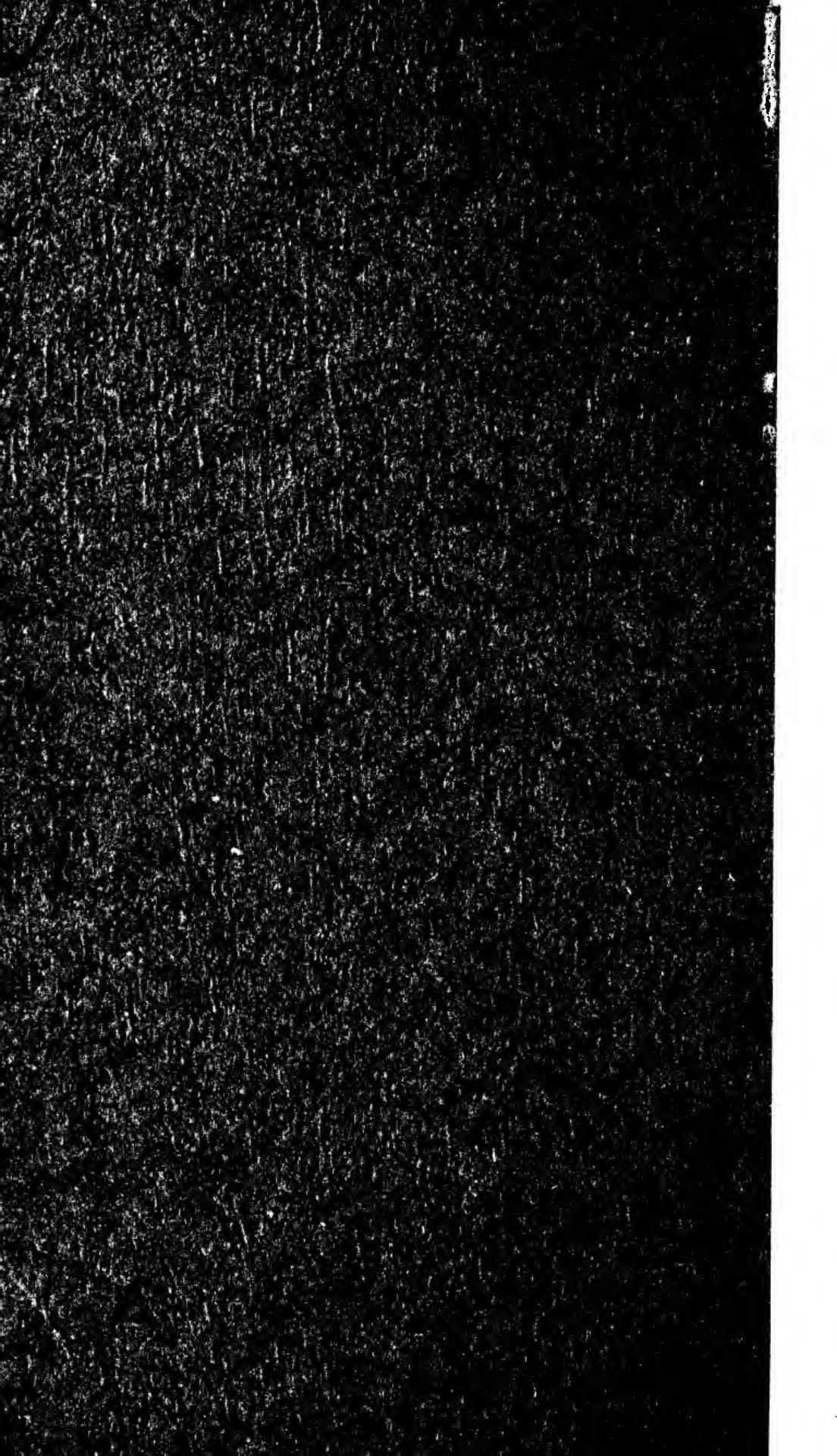
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SOTHEY, WILKINSON & HODGE,  
WELLINGTON STREET, STRAND, LONDON.

+C  
CATALOGUE  
OF  
ORIGINAL MANUSCRIPTS  
BY  
CHARLES DICKENS  
AND  
WILKIE COLLINS.

Day of Sale.  
WEDNESDAY, the 18th of JUNE.  
AT THREE O'CLOCK PRECISELY.

1890



NOTE.—*The following Facsimiles will be found in this Catalogue :—*

- LOT 2. A page of “The Frozen Deep,” in the handwriting of Charles Dickens.
- LOT 6. The first page of “The Perils of Certain English Prisoners,” in the handwriting of Charles Dickens.”
- LOT 18. The Introduction Page to “The Woman in White,” in the handwriting of Wilkie Collins.



CATALOGUE  
OF THE  
ORIGINAL MANUSCRIPTS,  
BY  
CHARLES DICKENS  
AND  
WILKIE COLLINS,  
OF

THE FROZEN DEEP, AND THE PERILS OF CERTAIN ENGLISH PRISONERS,  
by DICKENS AND COLLINS; TWO POEMS by DICKENS; THE WOMAN IN  
WHITE, NO NAME, ARMADALE, MOONSTONE, &C., &C., by COLLINS.

Also a few Bills of Private Theatricals in which  
they both took part.

---

WHICH WILL BE SOLD BY AUCTION,  
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,  
AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.  
On WEDNESDAY, the 18th day of JUNE, 1890,  
AT **THREE** O'CLOCK PRECISELY.

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MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds, 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 5s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

---

*Gentlemen who cannot attend this sale, may have their Commissions faithfully executed by their humble Servants,*

SOTHEY, WILKINSON & HODGE,

13, Wellington Street, Strand, London.

Cace

B

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# CATALOGUE OF MANUSCRIPTS

BY

CHARLES DICKENS & WILKIE COLLINS.

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## LOT 1.



THE COMPLETE ORIGINAL UNPUBLISHED MANUSCRIPT of the PLAY entitled "THE FROZEN DEEP," by Wilkie Collins, in Three Acts, consisting of 55 large 4to leaves in the handwriting of Wilkie Collins, *with additions and corrections by* CHARLES DICKENS.

Page 1 consists of the Title of the Play, the Persons of the Drama, and the setting of the Piece. *The names of the actors are in the handwriting of* DICKENS, and are as follows—Charles Dickens, Mark Lemon, Wilkie Collins, Charley (C. Dickens, Junr.), Alfred Dickens, Egg, Edward Hogarth, Frederick Evans, Mary, Georgina (Hogarth), Katie, Miss Ellen Hogarth, Mrs. Wills. On the back of this leaf DICKENS has written a long description of the Scene, the position of the Actors, &c. on the rising of the Curtain for the 1st Act. At the commencement of the 2nd Act he has done the same; and on *every* page throughout he has made corrections and additions, some of them of considerable length and importance. On the back of many of the leaves he has also written lengthy and interesting notes.

\*.\* This PLAY, written in 1856 and performed for the first time at Dickens' house, on January 6th, 1857, has *never been published*, and widely differs from the STORY as rearranged in narrative form for reading in America, and for publication in *Temple Bar* in 1874.

M753202

## LOT 2.

THE COMPLETE ORIGINAL UNPUBLISHED PROMPT BOOK of "THE FROZEN DEEP," in Three Acts. Each Act being sewn in paper covers, consisting of 69 large 4to leaves, for the most part written on both sides. There are many handwritings in this Manuscript, probably various members of Dickens' family; Wilkie Collins has written some, but *the greater portion has been written by CHARLES DICKENS himself; there being about 40 pages in his hand, besides innumerable notes and corrections.* He supplies the Title, the list of scenes, time occupied in representation, and the list of characters and actors, *and before each act he has written minute instructions for the guidance of the Prompter.*

\* \* See Plate.

## LOT 3.

THE COMPLETE MANUSCRIPT of "THE FROZEN DEEP. A Dramatic STORY in Five Scenes by Wilkie Collins," consisting of 112 large 4to leaves, enclosed in wrapper, on which is written "Partly in my goddaughter's handwriting and partly in mine.—W. C." With many alterations and corrections.

Prefacing the Story are 4 pages of "Introduction," *written and signed by Wilkie Collins, dated London, April, 1874, of a most interesting character, and including the printed play bill of performance at Free Trade Hall, Manchester, in remembrance of the late Mr. Douglas Jerrold, under the management of Mr. Charles Dickens, in August, 1857, in which Wilkie and Charles Collins, Egg, Mark Lemon, Shirley Brooks, Charles Dickens and others took part.* He says, "As long ago as the year 1856 I wrote a Play called—The Frozen Deep—which work was first represented by amateur actors at the house of the late Charles Dickens, on the 6th of January, 1857. *Mr. Dickens himself played the principal part, and played it with a truth, vigour and pathos never to be forgotten by those who were fortunate enough to witness this performance. . . . .* The next appearance of The Frozen Deep (played by an amateur company) took place at The Gallery of Illustration, before the Queen and Royal Family, by the Queen's own command. . . . . At Manchester this play was twice performed for the benefit of the family of Douglas Jerrold, on the second evening before 3000 people. This was I think the finest of all the representations. The extraordinary intelligence and enthusiasm of the great audience stimulated us all to do our best. *Dickens surpassed himself. . . . . He literally electrified the audience. . . . .* Ten years later, 1866, the Play was produced at The Olympic Theatre, London. . . . . Seven



13. The divisions of the "Celtic" according to Mac Neill (1907) are as follows:

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~~SEVEN~~ words in French, German & Chinese is lost. ~~the~~  
 compare the three things, differing in time and place in the  
 individual, but never in themselves.

John Hunt

[illegible]

another. Again, we were escorted to one of the hotel's side. Another person  
 showed us into the room at 3.30. It was one big, wide, another, but  
 the other man was comfortable a tall thin 30s, if I had only known it  
 was the man in my shoes might be intended to say his (this - the grandfather  
 came was, rather a little thin, about 5' 10" ~~1800~~ or so, and not a  
 native son to say the least. He was more than a few ft. in height & there  
 grandfather was, perhaps a grandfather and son, and both had  
 a grandfather and sons. He had some very nice bread at the hotel.  
 But even more, it will one time, "don't overmuch".

Heule  
Lehm- u. in Lehm- u. d. Kott- f. d. d. d.

Having also but given me? is this unimpaired of woman joining? 2  
 quavels / whose hand is used of comfort / from me / like?  
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years passed and then—The Frozen Deep appeared in another country than England and under a totally new form. I occupied the autumn and winter of 1873-74 most agreeably to myself by a tour in the United States, receiving from the generous people of that great country a reception which I shall remember proudly and gratefully to the end of my life. . . . . Concluding my tour in Boston, I was advised by my friends to give if possible a special farewell reading in America by presenting to my audience a new work. With this object I re-wrote—The Frozen Deep (*the Play had never been published*)—in narrative form for a public reading. . . . . occupying nearly two hours in its delivery it kept its hold from first to last on the interest and sympathy of the audience. . . . . The Story as I now print it, is considerably longer than the Story as I read it The limits of time, &c. . . . .

I add for the benefit of those who have seen and not forgotten the Play—that the *narrative* version of—The Frozen Deep—departs widely from the Play in the 1st Act, but follows as closely as possible in the succeeding Acts.—W. C.”

Included with this Manuscript is “The Rough Draft of my speech, introducing the first reading of The Frozen Deep at Boston.” In this speech he again sketches the history of the Play and Charles Dickens’ connection with it, and concludes “It has also—I am informed—been produced at a Boston Theatre without my leave, and even without my knowledge. My watch and my handkerchief are protected in America but not my Play, &c. . . . .”

\* \* \* This Manuscript is uniform in size with the two preceding lots, and it would be desirable to keep them together—before being sold separately they will be offered in *one* lot, at an upset price of £300.

#### LOT 4.

The ORIGINAL MANUSCRIPT of a POEM by CHARLES DICKENS, written by him as the PROLOGUE to Wilkie Collins’ Play “THE LIGHTHOUSE,” consisting of 24 lines, 1 page, 4to

“Prologue.”

“Low Music all the time—Unseen Speaker—  
Curtain down—Dark.”

“A story of those rocks where doom’d ships come  
To cast their wreck’d upon the steps of Home.

\* \* \* \* \*

*a beautiful little Manuscript in the finest condition.*



years passed and then—The Frozen Deep appeared in another country than England and under a totally new form. I occupied the autumn and winter of 1873-74 most agreeably to myself by a tour in the United States, receiving from the generous people of that great country a reception which I shall remember proudly and gratefully to the end of my life. . . . . Concluding my tour in Boston, I was advised by my friends to give if possible a special farewell reading in America by presenting to my audience a new work. With this object I re-wrote—The Frozen Deep (*the Play had never been published*)—in narrative form for a public reading. . . . . occupying nearly two hours in its delivery it kept its hold from first to last on the interest and sympathy of the audience. . . . . The Story as I now print it, is considerably longer than the Story as I read it The limits of time, &c. . . . .

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“Low Music all the time—Unseen Speaker—  
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“A story of those rocks where doom’d ships come  
To cast their wreck’d upon the steps of Home.

\* \* \* \* \*

*a beautiful little Manuscript in the finest condition.*

## LOT 5.

The ORIGINAL MANUSCRIPT of "THE SONG OF THE WRECK," by CHARLES DICKENS, to be introduced into the Play "THE LIGHTHOUSE," consisting of 5 verses of 8 lines each, 2½ pp. 8vo.  
 "The Song of the Wreck."

## I.

"The wind blew high, the waters raved,  
 A ship drove on the land,

\* \* \* \* \*

*a beautiful little Manuscript in the finest condition.*

## LOT 6.

The COMPLETE ORIGINAL MANUSCRIPT of "THE PERILS OF CERTAIN ENGLISH PRISONERS AND THEIR TREASURE, IN WOMEN, CHILDREN, SILVER, AND JEWELS," being the Christmas Number of "Household Words" for 1857, bound into a large 4to volume.

On the first leaf is inserted the following letter:—

"Tavistock House, Saturday, Sixth February, 1858.

My dear Wilkie,

Thinking it may one day be interesting to you—say, when you are weak in both feet, and when I and Doncaster are quiet and the great race is over—to possess this little Memorial of our joint Christmas work, I have had it put together for you, and now send it on its coming home from the Binder.

Faithfully Yours, Charles Dickens."

On leaf 2, is inserted the Title in full, in Dickens' hand-writing, and a note by Wilkie Collins, "Chapters I and III written by Charles Dickens, Chapter II written by Wilkie Collins, 10 Dec. 1879.—W.C."

On leaf 3, the original sketch for the story, consisting of 4 pages, 8vo, by Wilkie Collins, and a long note by Dickens. On leaf 4, a long letter from Collins to Dickens of 3 pages, 8vo, of a very interesting character, discussing the Title and also giving many particulars of the proposed plot. On leaf 5, Notes by Dickens, consisting of 1½ pages, 4to, of the part he proposes to take in the story and headed "For me." On leaf 6, Notes by Dickens, 1 page, 8vo, "For Part III," with list of people on the two rafts, &c. &c. Then follow Dickens' original Manuscript of Chapter I, consisting of 38 closely written pages crowded with corrections, Collins' original Manuscript of Chapter II, of 33 pages, and Dickens' Chapter III, of 17 pages. From the foregoing description of contents, it will be observed that this most interesting and important volume contains not only *the complete original Manuscript of both Dickens and Collins*, but, with the notes and letters included, illustrates the "modus operandi" by which the story was gradually worked out by the two great



# Chapter I

The Island of ~~Guadalupe~~ Silver-Store

It was in the Year of our Lord one

Thousand Seven hundred and forty four, that I, Gill  
Davis, being placed having seen the honor due a  
private in the regular army, like the Royal Marines,  
the business of the

~~Columbus~~ Columbus, in the South American Waters  
off the Mosquito Coast, ~~about 500 miles~~ <sup>about 500 miles</sup> further,

I my lady <sup>remarked</sup> ~~writes~~ <sup>and says</sup> ~~says~~ that there  
is no such Christian name as Gill, and that her  
<sup>certainly</sup>  
opinion is, that the name given to me in  
the Daphnism wherein I was made <sup>was</sup> was Gilbert. She  
is <sup>certainly</sup> to be right, but ~~she does not say~~ I never heard  
of it. I was a <sup>pleasant</sup> ~~dear~~ child, picking up something or  
another, and always understood my <sup>Christian</sup> name to be Gill.  
It is true that I was called Gill when employed at  
Surrey Bottom, between Chatham and Maidstone  
to fight the birds; but that had nothing to do with  
the Daphnism wherein I was made, and wherein all  
these things were promised <sup>as rewards</sup> ~~rewards~~ from somebody  
~~Better than~~ <sup>anybody</sup> who came alone for assistance  
as ~~desirable~~ <sup>valuable</sup> & promising them <sup>understand</sup> ~~understand~~  
it will be certain must have been the Dreadful consequence of  
owing to my cheeks or gills, which at that time of  
my life were <sup>at a</sup> ~~rather~~ <sup>very</sup> rough, downy.

My lady stops me again before I go any further  
 & ~~even~~ laughing <sup>which</sup> ~~meets~~ <sup>does not</sup> in the old way and saying



writers, and the part each took in its construction. It is, moreover, in the *most perfect condition*.

- \* \* As regards the rarity of Dickens' Manuscripts, it is well known that (with the exception of two or three which he presented to friends in his lifetime) he gave the whole of them to his friend Forster, who bequeathed them to the Nation. *This is therefore the only opportunity that is ever likely to occur of purchasing one in a Public Sale.*

\* \* See Plate.

#### LOT 7.

DICKENS (Charles) Playbill of an Amateur Performance (*strictly private*), at St. James' Theatre, Saturday, Nov. 15, 1845. "EVERY MAN IN HIS HUMOUR," and "A GOOD NIGHT'S REST," 4to, printed in red and green, with richly ornamented border. Among the Characters appear the names Charles, Augustus and Frederick Dickens, Mark Lemon, George Cattermole, Forster, Douglas Jerrold, John Leech, &c., &c., *fine condition*.

- \* \* Charles Dickens acted in both these Plays, and in "Every Man in his Humour" he took the part of Captain Bobadil, one of his best characters, and the one in which he was portrayed by Maclise.

#### LOT 8.

DICKENS (Charles) Playbill of Performance at Philharmonic Hall, Liverpool, Friday, February 13, 1852. "The Amateur Company and the Guild of Literature and Art," "LYTTON'S NOT SO BAD AS WE SEEM," and "DICKENS' MR. NIGHTINGALE'S DIARY." Folio, printed in red and black, among the Characters appear the names of Charles Dickens (*both plays*), Wilkie Collins (*both plays*), Douglas Jerrold, Mark Lemon, Peter Cunningham, R. H. Horne, &c., &c.

#### LOT 9.

DICKENS (Charles) Playbill of Amateur Performance at Theatre Royal, Haymarket, Wednesday, May 17th, 1848, "EVERY MAN IN HIS HUMOUR," and "LOVE LAW AND PHYSIC," for the Fund for the Endowment of a Perpetual Curatorship of Shakespeare's House. 4to, printed in red and blue with ornamented border. Among the characters appear the names of Charles Augustus and Frederick Dickens, Costello, Mark Lemon, G. H. Lewes, J. Forster, G. Cruikshank, Augustus Egg, Mrs. Cowden Clarke, &c., *fine condition*

- \* \* Dickens takes his great part of "Captain Bobadil" in the one play, and "Flexible" in the other, and is also Stage Manager.

#### LOT 10.

DICKENS (Charles) Another copy of the same Playbill

## LOT 11.

DICKENS (Charles) Playbill of an Amateur Performance at Theatre Royal, Haymarket, Monday, May 15, 1848. "THE MERRY WIVES OF WINDSOR," and "ANIMAL MAGNETISM," for the Fund for the Endowment of a Perpetual Curatorship of Shakespeare's House. 4to, printed in red and blue with ornamental border

\* \* \* The performers were almost the same as mentioned above, Dickens took the part of "Shallow," in the one piece and "The Doctor" in the other, and was also Stage Manager.

## LOT 12.

DICKENS. Extraordinary Gazette, speech of his mightiness on opening the second number of Bentley's Miscellany, *edited by Boz*

\* \* \* The "Gazette" is illustrated with a pretty wood-engraving which contains *the first published portrait of Dickens*. It is now excessively rare.

## WILKIE COLLINS.

## LOT 13.

THE ORIGINAL MANUSCRIPT OF "THE LIFE OF WILLIAM COLLINS, R.A." (His Father), consisting of 126 leaves, 4to. Also, William Collins' Journal for February, 1814; and his Note Book, containing his commissions for pictures for 1845

\* \* \* This was the first book Wilkie Collins wrote, and was published in 1848, when he was only 24 years of age, and attracted considerable attention.

## LOT 14.

ORIGINAL MANUSCRIPT OF "ANTONINA, OR THE FALL OF ROME," consisting of 88 leaves, 4to (? *perfect*)

\* \* \* Published in 1850, although a note on cover says "begun in April 1846."

## LOT 15.

ORIGINAL MANUSCRIPT OF "RAMBLES BEYOND RAILWAYS," consisting of 55 leaves, 4to, *imperfect*

\* \* \* Published in 1851.



The original MS of

The Woman In White

MS

Wickie Collins.

[I began this story on the 15<sup>th</sup> of August 1859, at Ramsgate, and finished it on the 26<sup>th</sup> of Sep. 1860, at 42, Abchurch Lane, London. It was first published in weekly parts, in "The Illustrated Londoner," beginning on the 1<sup>st</sup> number for December 23<sup>rd</sup> 1859, and ending with the 100<sup>th</sup> number for March 22<sup>nd</sup> 1860. During the year 1860 it was published in 12 weekly parts, viz. (beginning with the 101<sup>st</sup> number) in "The Illustrated Londoner"; the story was reprinted in the first time, by "Hutchinson & Co. Ltd." in three volumes, first 8vo, on the 16<sup>th</sup> of August 1860. In the United States, in Canada, and in Germany it was also reprinted, about the same time; and, shortly afterwards, a French edition of it was published at Paris, in 1860. I have translated this into English for the first time, for the purpose of publishing it in a new form, and the story of the novel was rewritten, after the last time it was set up in type. The printed paper was printed here and there, at the beginning of the 18<sup>60</sup> century, in some of the portions of the first paper, which it was not found necessary to alter, and which were attached to the written text to show the text of the transcription. The whole of the text of the first paper was written for the purpose, once and once only — exactly as it is here printed. It is at once where there is any important difference between the printed copy and the original manuscript, the addition and deletion. (This statement is given, for example, during the number of the month, on the page of the manuscript, upon the property which I have not printed.)

[The text of the manuscript, written in 1860, is a edition in one volume, with a full title page, and the author, was published, in April 1861.]

## LOT 16.

ORIGINAL MANUSCRIPT OF "BASIL." A Story of Modern Life, consisting of 101 leaves, 4to (? *perfect*)

- \* \* Published in 1852. "A most powerful story. Essentially a tragedy, with no humourous relief whatever, the oncoming calamity felt in every successive page more and more clearly."

## LOT 17.

ORIGINAL MANUSCRIPT OF "HIDE AND SEEK," consisting of 198 leaves, 4to, Chapters I and III are *perfect*, Chapter II is *apparently imperfect*. Preceding Chapter I is Collins' MSS. of the *Title*, the *Dedication to Charles Dickens* and the *Preface*.

- \* \* Published in 1854. "As Tender and pathetic a story as Wilkie Collins ever wrote and full of humour. The author's protests against Conventional religion and Pharisaism here make their appearance for the first time."

## LOT 18.

ORIGINAL MANUSCRIPT OF "THE WOMAN IN WHITE," consisting of 490 leaves 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout. Collins' has preceded the Novel with a most interesting account of its production. "I began this story on the 15 of August 1859, at Broadstairs, and finished it on the 26 July 1860 at 12 Harley Street London. It was first published in weekly parts in "All the Year Round" beginning on Nov. 23rd 1859 and during the same period in New York in "Harper's Weekly." It was reprinted and published in 1860 in England, America, Canada and Germany, and shortly afterwards was translated into German and French. The first Chapters were re-written after they had been set up in type. The printed fragments inserted here and there, at the beginning of the MSS. comprise those portions of the first proofs which it was not found necessary to alter, and which were attached to the written text to save the trouble of transcription. The whole of the rest of the MSS. *was written for the Press once and once only—exactly as it is here preserved*. In all cases where there is any important difference between the printed copy and the original manuscript, the additions and alterations (Miss Halcombe's *Dream* for example) were made on the spur of the moment upon the proofs—which I have not preserved.—Wilkie Collins Oct. 4th 1860."

- \* \* *This remarkable Novel is unquestionably one of the most popular and widely known books ever written.* It has been remarked that "It ran into Seven Editions in a few weeks and





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probably excited greater public interest than any novel even of that period. It kept Thackeray up all night to read." Thanks to Wilkie Collins' careful and methodical ways *this important Manuscript can now be offered just as he wrote it and left it, and in the most perfect and desirable form possible.*

\* \* \* See Plate.

#### LOT 19.

ORIGINAL MANUSCRIPT of "NO NAME," consisting of 571 leaves 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout. Preceding the MSS. of the Novel is the full Title Page in Manuscript, the Dedication to Francis Carr Beard, and the Preface, 3 pages 8vo. dated November, 1862.

\* \* \* By many people considered the best of Wilkie Collins' books.

"The story hinges entirely on one character, Magdalen Vanstone, and she sustains the burden easily. Round her from the very first all the other characters are grouped, and it is worth notice that in the opening chapter of the story Collins deliberately 'sets the stage' for the entry of his heroine just as might be done in the theatre: first the comedy of the servants, next the minor *Dramatis personæ*, all leading up to the sudden burst of action with which Magdalen, in another moment, dashes into view on the dingy old oak stairs with the suddenness of a flash of light and clearing the last three steps into the hall at a jump, presents herself breathless in the breakfast room to make the family circle complete."

Collins evidently thought of dramatising this fine story, and on the title page he noted that he reserved all dramatic rights.

#### LOT 20.

ORIGINAL MANUSCRIPT of "ARMADALE," consisting of 577 leaves, 4to, of uniform size, *perfect, and in fine condition*, with pages numbered throughout

The Novel is preceded by the Manuscript of the Title Page in full, the dedication to John Forster, and the preface dated April 1866.

\* \* \* "A study of heritage, and the first appearance of the supernatural in Collins' important novels. His most elaborate and in some respects most powerful work. Specially notable for revealing more clearly than in earlier books his descriptive powers. See for instance his account of the Norfolk Broads with its underlying suggestion of mystery and terror; the description of the German watering-place with the townswomen knitting and gossiping while they wait for

the invalids; and perhaps finest of all, the picture of the wrecked ship and the Sound at night."

It is understood that for this Novel Collins received from the publishers the enormous sum of £5000. being the largest amount he ever received for any work; and one of the largest sums that up to that date, at least, had been paid for any novel.

#### Lot 21.

ORIGINAL MANUSCRIPT of "NO THOROUGHFARE," consisting of about 50 leaves 4to. *Also the Notes and original sketch of the story.* On the wrapper is written "No Thoroughfare, portion only of my manuscript and notes contributed to form my half of the composition of this story. The remaining part of my MS. is lost.—Wilkie Collins."

\* \* One of the best known of the Christmas Stories, *written by Dickens and Collins together.* It was published in 1867 and was the *last of the famous series of Christmas Stories.* At the time it was published Dickens was in America, and he wrote nothing afterwards except the unfinished Edwin Drood. Forster in his "Life" says "On the 9th (Nov. 1867) Dickens sailed for Boston, before he left he had contributed his part to the last of his Christmas Numbers; all the writings he lived to complete were done."

#### Lot 22.

ORIGINAL MANUSCRIPT of "THE MOONSTONE" consisting of 413 leaves 4to, of uniform size *perfect and in fine condition*, with pages numbered throughout

\* \* "After the Woman in White—perhaps the most generally popular of Collins' Novels—A Chinese puzzle in literature, of which perhaps no reader has ever yet guessed the secret. Principally delightful however for two characters—the old house-steward, Gabriel Betteredge, and the rose-growing detective, Sergeant Caft. Here again Collins returns to his Medical and Scientific Experience, and makes the irregular action of a Narcotic, the pivot of the whole book." Published in 1868, and has passed through numerous Editions.

#### Lot 23.

ORIGINAL MANUSCRIPT OF "MISS OR MRS." consisting of 73 leaves 4to, of uniform size, numbered throughout. *Perfect*, but a small portion in another hand. In addition there are 6 pages of *unpublished* manuscript, on which Collins has noted "cut out from the published story as extending it to too great a length. See, among these pages, the characters of Pinkfingers and his wife. Query introduce them into another book?"

\* \* Published as the Graphic Christmas No. of 1871.

## LOT 24.

ORIGINAL MANUSCRIPT of "THE NEW MAGDALEN," consisting of 211 leaves 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout.

\* \* \* "A plea for the regeneration of a fallen woman, and for a more Christian view of political economy in so far as it is concerned with the labour question." Published in 1873.

## LOT 25.

ORIGINAL MANUSCRIPT of "MY LADY'S MONEY." An Episode in the Life of a Young Girl. Consisting of 106 leaves 4to, of uniform size, numbered throughout. *Perfect.*

\* \* \* Published in 1877 as Christmas Number of Illustrated London News.

## LOT 26.

ORIGINAL MANUSCRIPT of "THE HAUNTED HOTEL," consisting of 141 leaves 4to, of uniform size. *Perfect and in fine condition* with pages numbered throughout.

\* \* \* A weird Venetian Ghost Story. Published in 1878.

## LOT 27.

ORIGINAL MANUSCRIPT of "THE FALLEN LEAVES," consisting of 264 leaves, 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout

\* \* \* "A further advance in the direction of Socialism, and another and more daring treatment of the Social evil question." Collins intended this book as the first of a Series on this subject. He was, however, dissuaded from continuing it by his friends. Published in 1879.

## LOT 28.

ORIGINAL MANUSCRIPT of "I SAY NO," consisting of 316 leaves, 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout

\* \* \* Published in 1884.

## LOT 29.

ORIGINAL MANUSCRIPT of "THE GIRL AT THE GATE," consisting of 28 leaves, 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout

\* \* \* Published in "The English Illustrated Magazine, in 1885."

## LOT 30.

ORIGINAL MANUSCRIPT of "THE POETRY DID IT: AN EVENT IN THE LIFE OF MAJOR EVERGREEN," consisting of 19 leaves, 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout

\* \* \* Published in "The English Illustrated Magazine," in 1886.

## LOT 31.

ORIGINAL MANUSCRIPT of "ROYAL LOVE," consisting of 23 leaves, 4to, of uniform size, numbered throughout, *perfect*

## LOT 32.

ORIGINAL MANUSCRIPT of "THE DREAM WOMAN," consisting of 53 leaves, 4to, numbered throughout (a portion consists of proof sheets)

\* \* \* This story was first published in "Household Words," but Collins afterwards re-wrote it for Readings in America.

## LOT 33.

ORIGINAL MANUSCRIPT of "THE DEAD ALIVE," or "JOHN JAGO'S GHOST," consisting of 50 leaves, 4to, of uniform size, numbered throughout, *perfect*, with a number of proof sheets

\* \* \* Published in "The New York Fireside Companion."

## LOT 34.

ORIGINAL MANUSCRIPT of "A TRAVELLER'S STORY OF A TERRIBLY STRANGE BED," consisting of 21 leaves, 4to, *perfect*, but part is in another hand, and part consists of corrected proofs

\* \* \* Published in "Household Words."

## LOT 35.

ORIGINAL MANUSCRIPT of "FIE, FIE! OR THE FAIR PHYSICIAN," consisting of 20 leaves, 4to, of uniform size, numbered throughout, *perfect*

## LOT 36.

ORIGINAL MANUSCRIPT of "AN OLD MAID'S HUSBAND," consisting of 25 leaves 4to of uniform size, *perfect and in fine condition*, with pages numbered throughout

## LOT 37.

ORIGINAL MANUSCRIPT of "THE GHOST'S TOUCH," consisting of 32 leaves 4to, of uniform size, *perfect and in fine condition*, with pages numbered throughout

\* \* \* This story describes the return of a dis-embodied spirit to Earth.

## LOT 38.

ORIGINAL MANUSCRIPT of "HOW I MARRIED HIM, THE CONFESSION OF A YOUNG LADY," consisting of 22 leaves 4to of uniform size, numbered throughout, *perfect*

## LOT 39.

ORIGINAL MANUSCRIPT of "PERCY AND THE PROPHET," consisting of 47 leaves 4to, of uniform size. Part in another hand and part written in pencil (? *perfect*)

\* \* \* For extra Midsummer number of "All the Year Round."

## LOT 40.

ORIGINAL MANUSCRIPT of "YOUR MONEY OR YOUR LIFE, A TALE OF MY LANDLADY," consisting of 22 leaves 4to of uniform size, numbered throughout, *perfect*

## LOT 41.

ORIGINAL MANUSCRIPT of "JEZEBEL'S DAUGHTER," consisting of 232 leaves 4to, uniform size, numbered throughout, *perfect*





BAKER, LEIGH & SOTHEBY,

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE,

1890.





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